

MASTERS IN ART

A SERIES OF ILLUSTRATED
MONOGRAPHS: ISSUED MONTHLY

PART 24

DECEMBER, 1901

VOLUME 2

Correggio

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Photo-Engravings by Felson and Sunsergiens Boston. Press-work by the Everett Press: Boston.

PUBLISHERS' ANNOUNCEMENTS

SUBSCRIPTIONS: Subscription price, \$1.50 a year, in advance, postpaid to any address in the United States or Canada; to foreign countries in the Postal Union, \$2.00. Single copies, 15 cents. Subscriptions may begin with any issue, but at each yearly volume of the magazine commences with the January number, and as index-pages, bindings, etc., are prepared for complete volumes, intending subscribers are advised to date their subscriptions from January.

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MASTERS IN ART

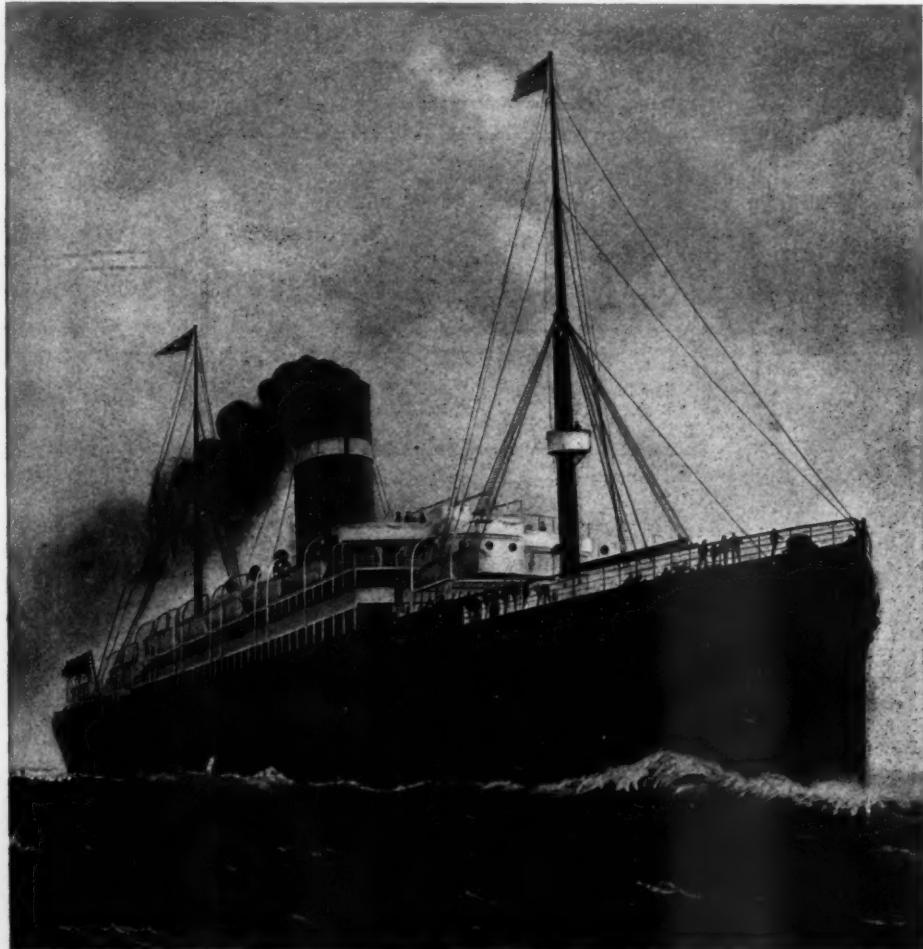
Correggio

SCHOOL OF FERRARA

MASTERS IN ART

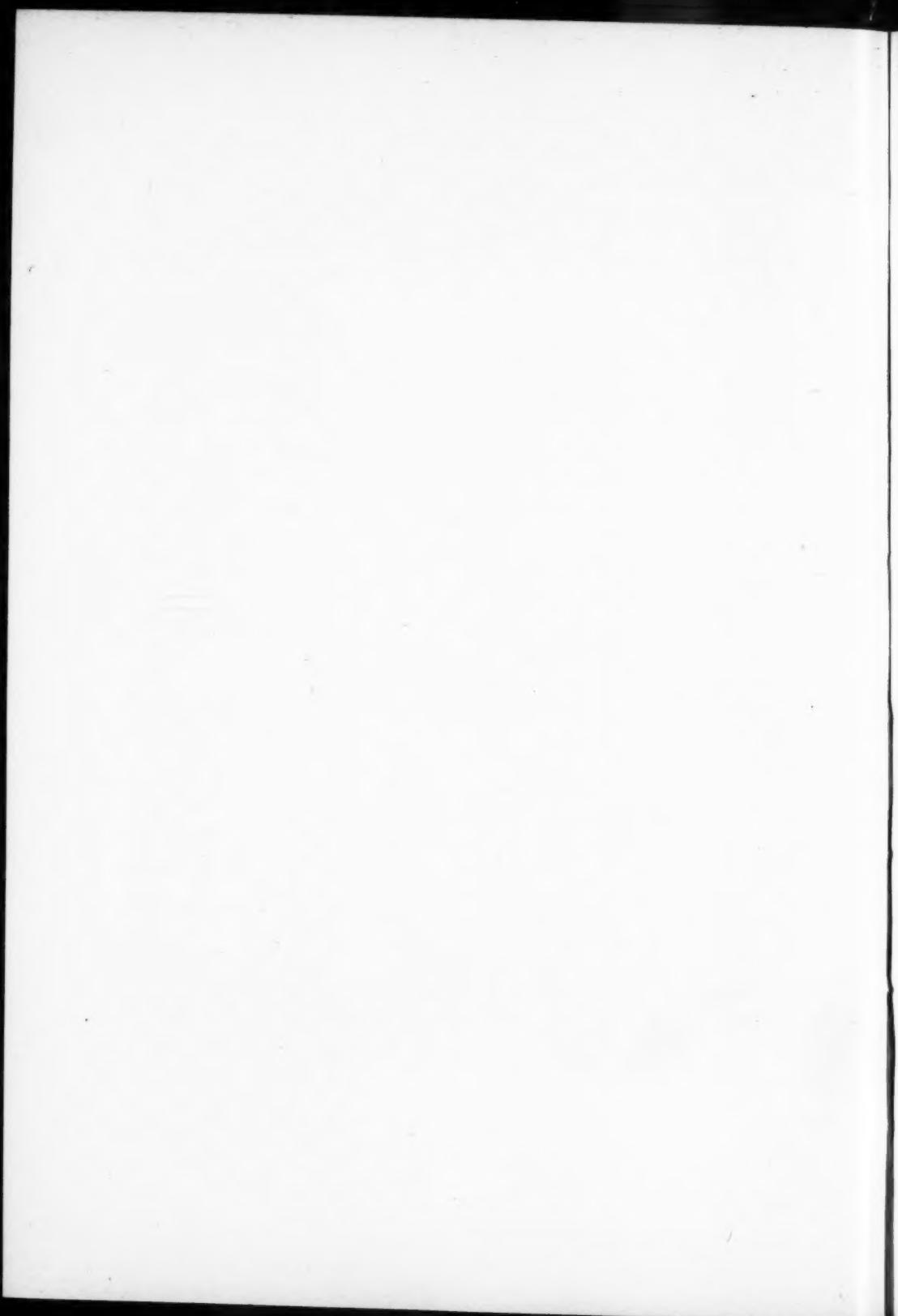
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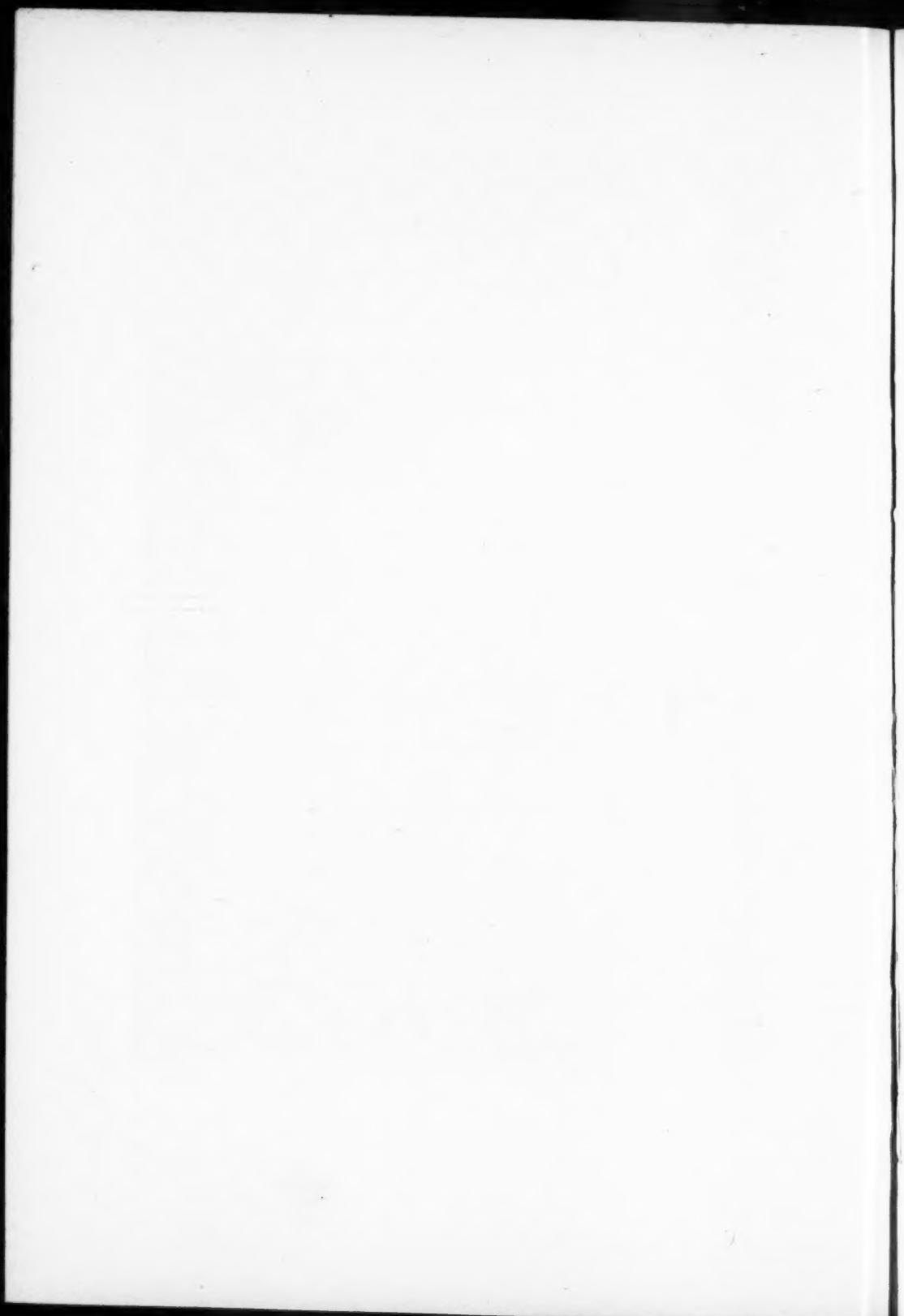






MASTERS IN ART PLATE II
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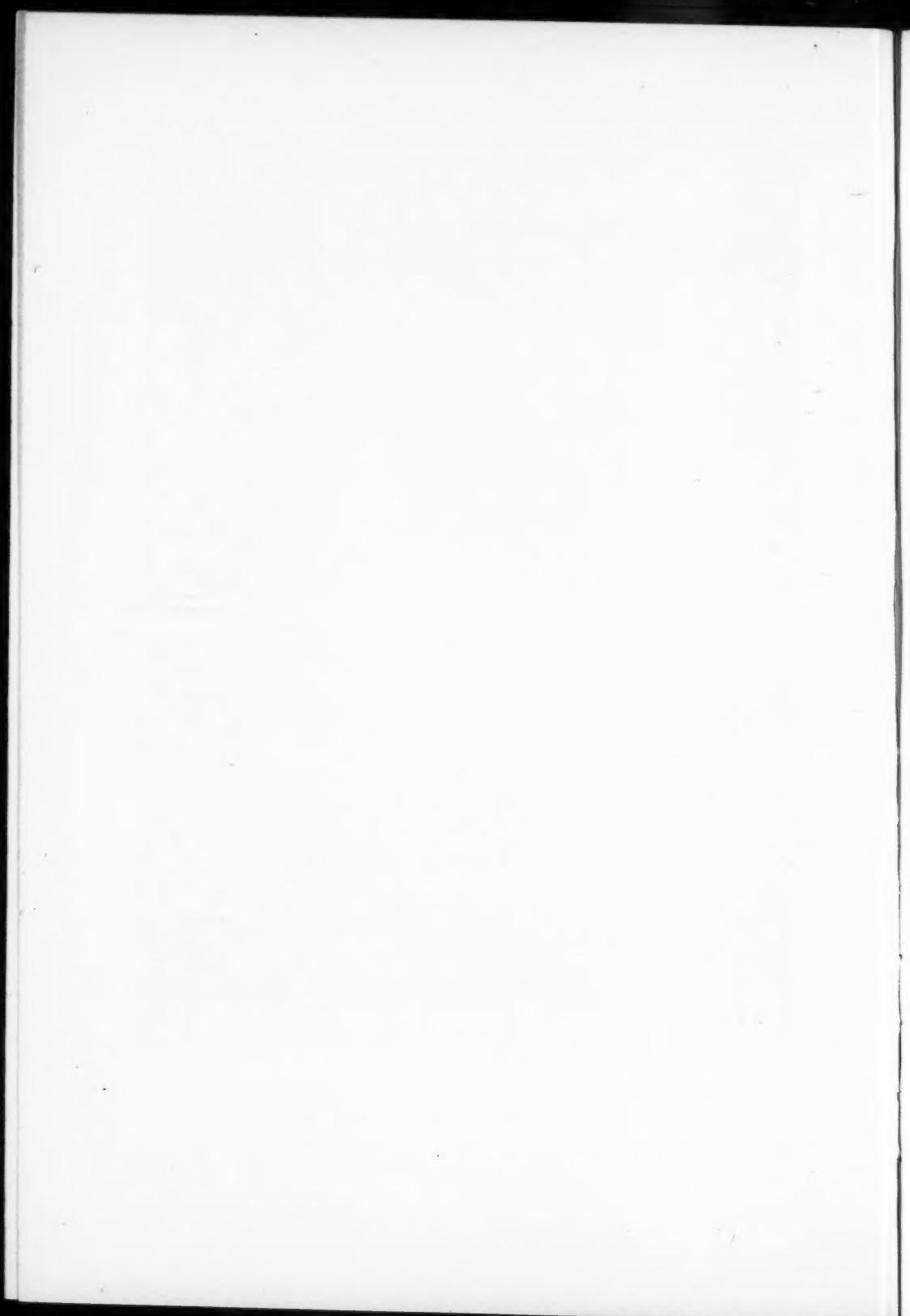
CORREGGIO
MADONNA WITH ST. JEROME
PARMA GALLERY





MASTERS IN ART PLATE III
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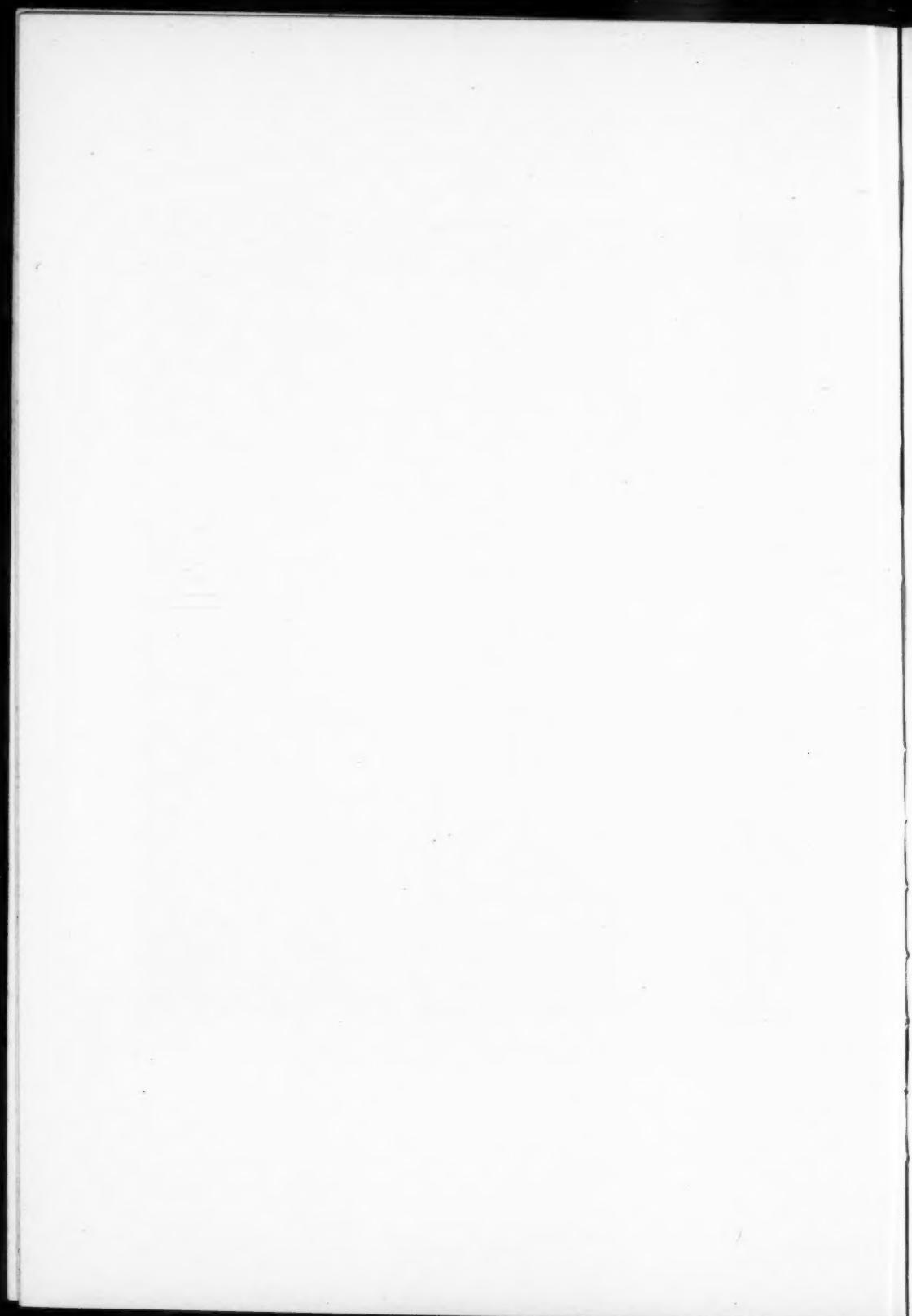
CORREGGIO
THE HOLY FAMILY
NATIONAL GALLERY, LONDON





MASTERS IN ART PLATE IV
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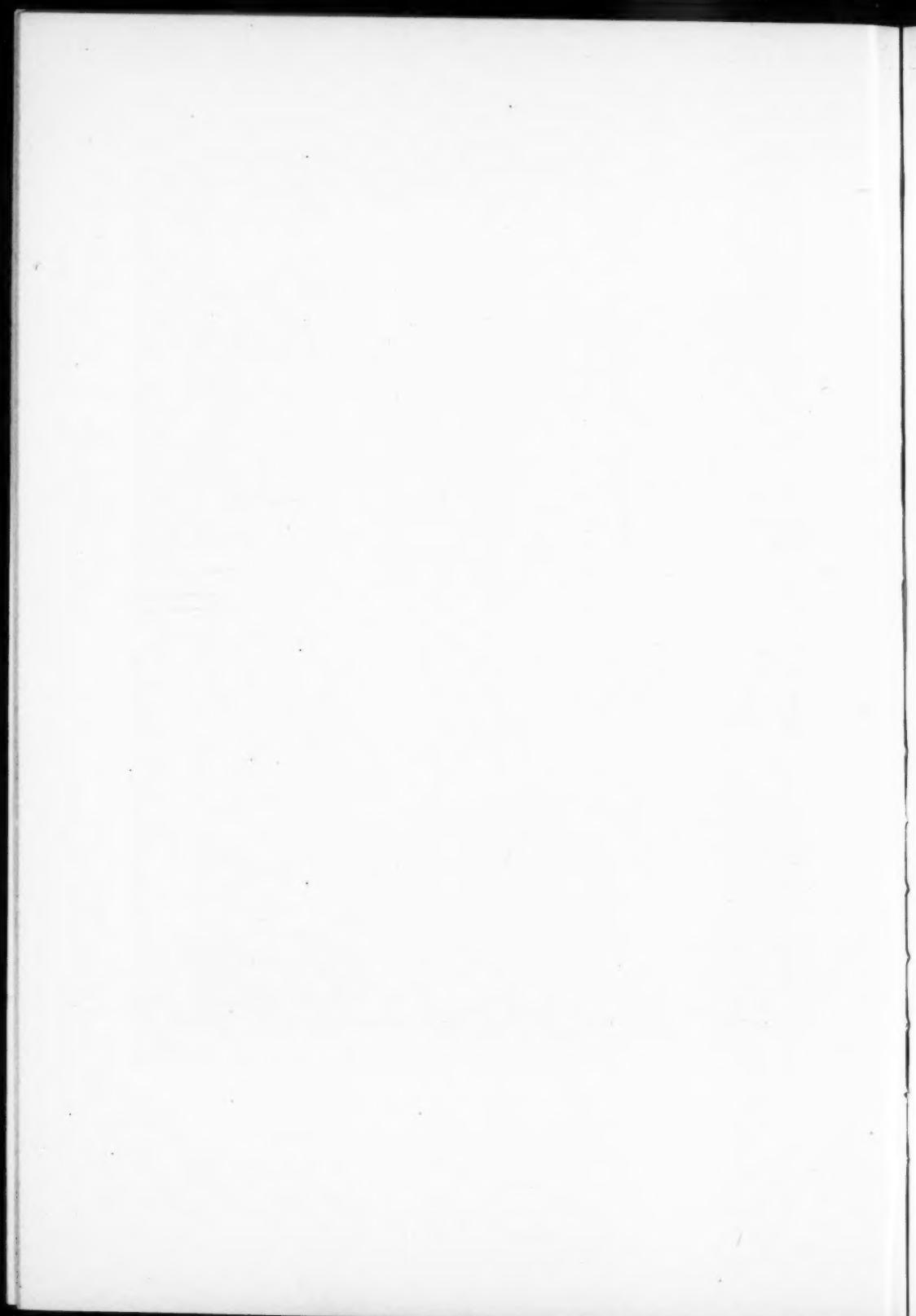
CORREGGIO
MADONNA DELLA SCODELLA
PARMA GALLERY





MASTERS IN ART PLATE V
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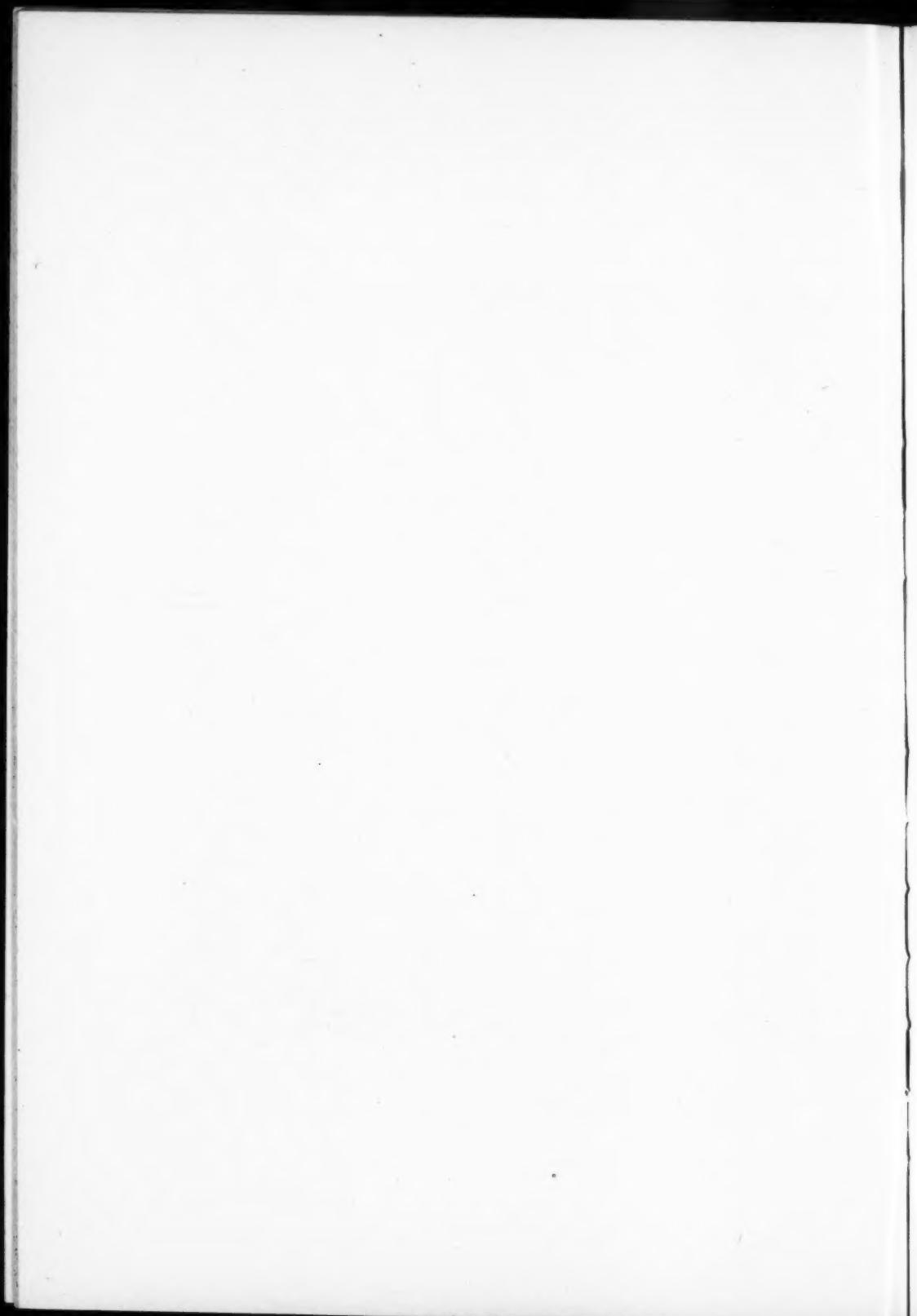
CORREGGIO
THE NATIVITY ("THE NIGHT")
ROYAL GALLERY, DRESDEN





MASTERS IN ART PLATE VI
PHOTOGRAPH BY BLAIS, CLÉMENT & CIE

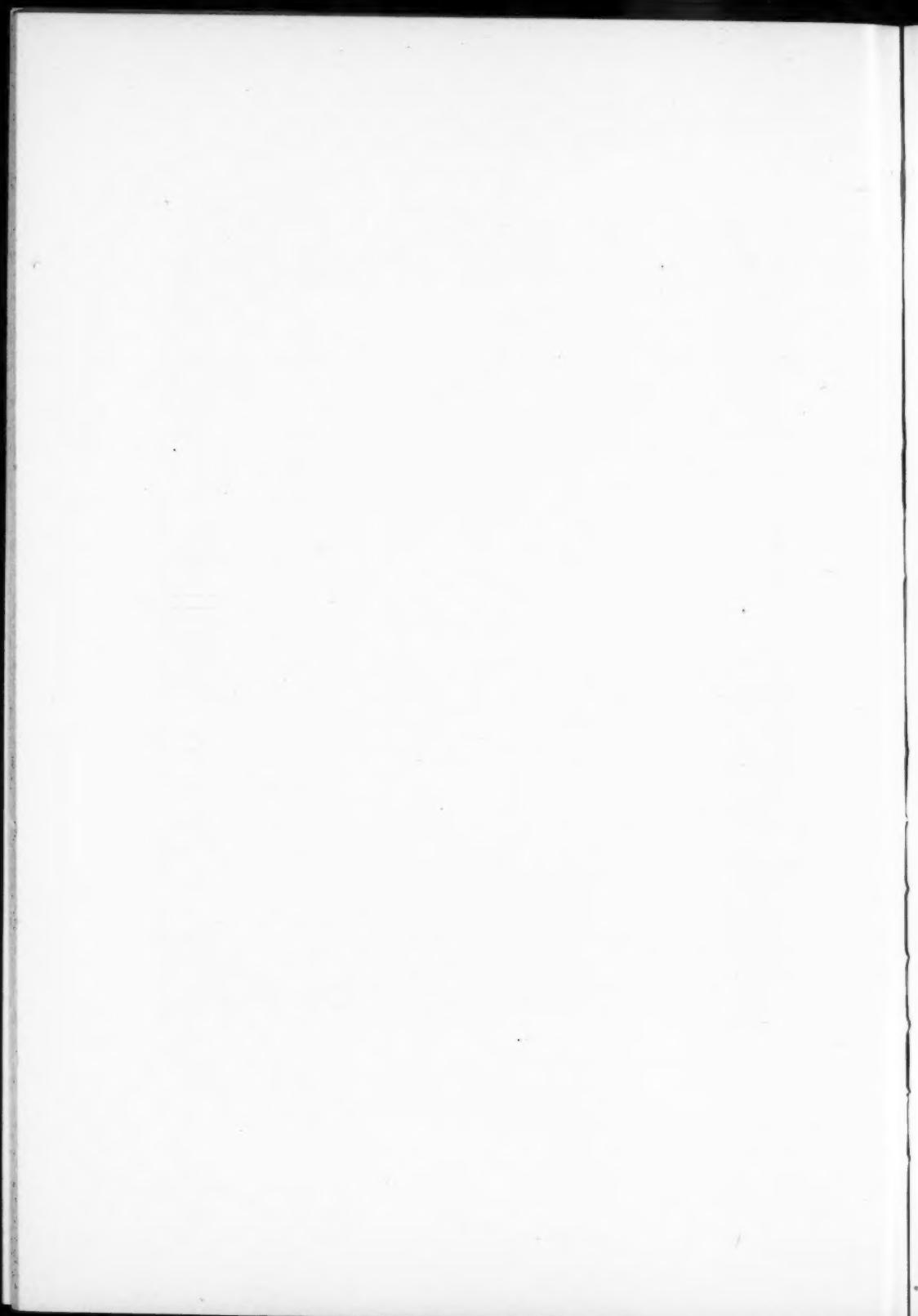
CORREGGIO
DANAE
BORGHESE GALLERY, ROME





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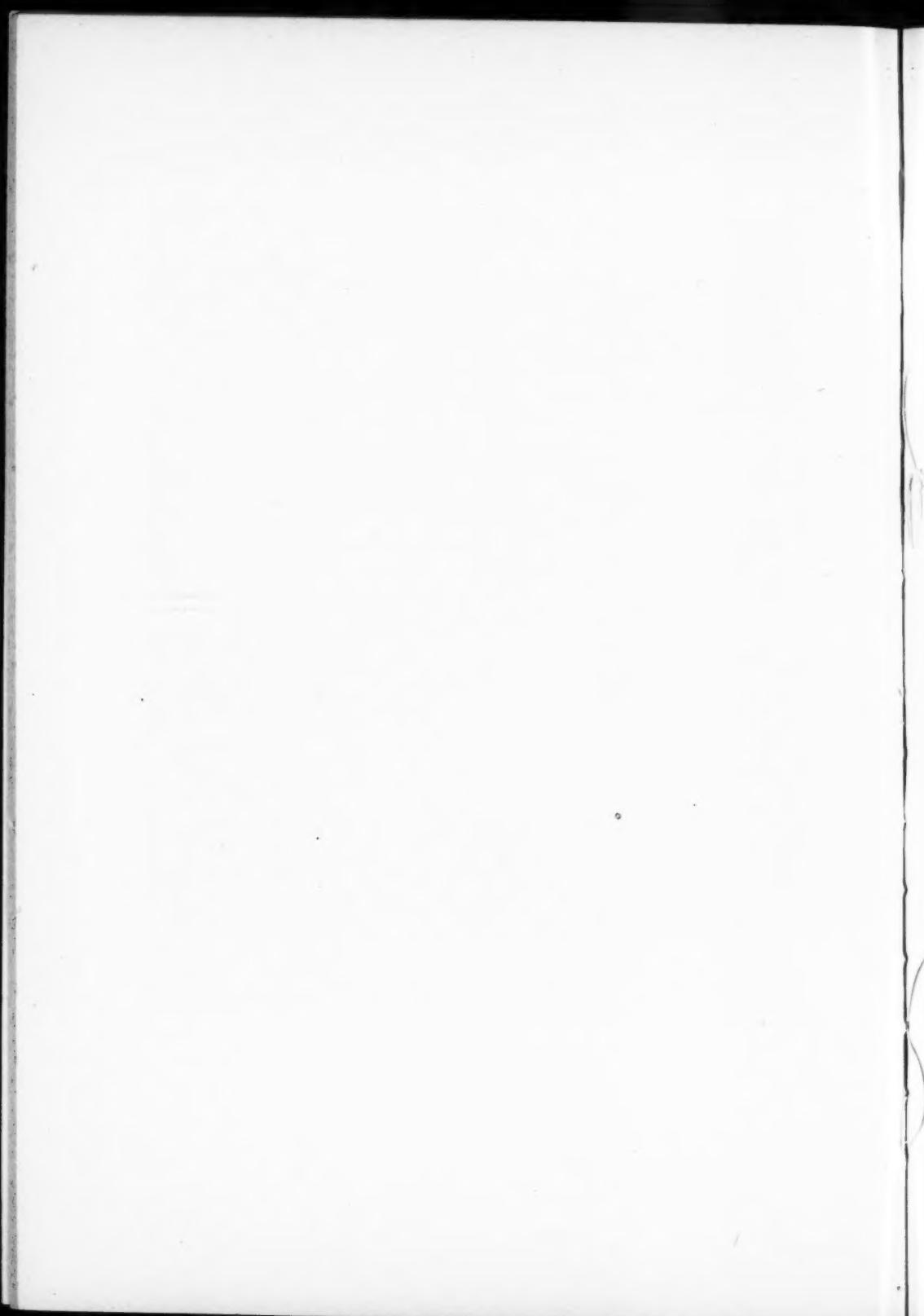
CORREGGIO
MADONNA WITH ST. SEBASTIAN
ROYAL GALLERY DRESDEN





MASTERS IN ART PLATE VIII
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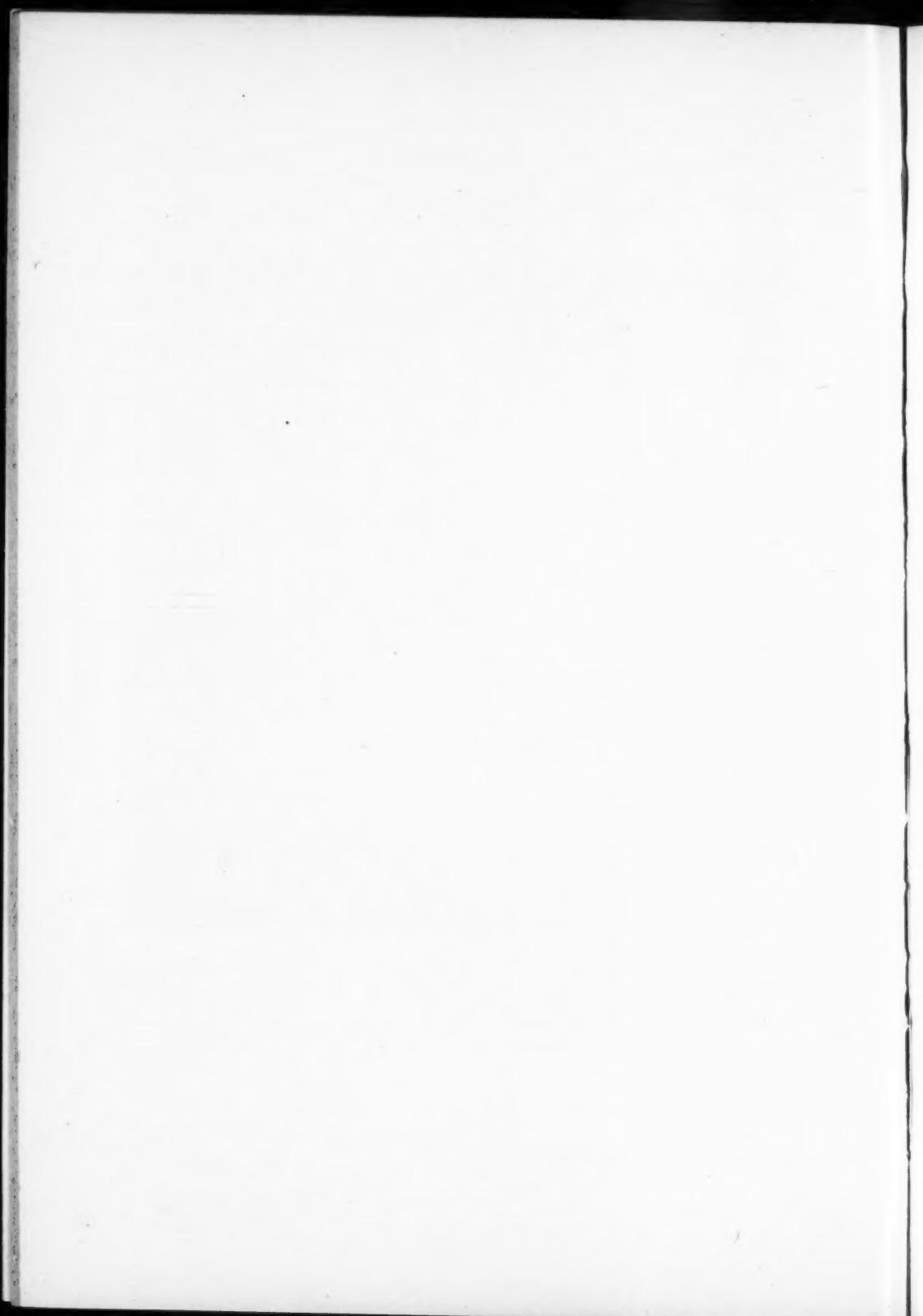
CORREGGIO
THE VIRGIN ADORING THE CHRIST-CHILD
UFFIZI GALLERY, FLORENCE





MASTERS IN ART PLATE IX
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

CORREGGIO
MARRIAGE OF ST. CATHERINE
LOUVRE, PARIS





MASTERS IN ART PLATE X
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

CORREGGIO
MADONNA WITH ST. GEORGE
ROYAL GALLERY, DRESDEN

Et io Antonio Lieto del Correggio mi chiamo i...
ricevuto al di o mil' mo soprascritte quattro.
Soprascritto e' in segno di ciò quanto ho scritto
de mia mano

No authenticated portrait of Correggio has been discovered. A picture which Dosso Dossi is said to have painted of him cannot be identified, and the claims of several pretended likenesses have been conclusively disproved. We have, however, a few specimens of his handwriting, and the autograph lines here shown are a receipt for "forty pounds of the ancient currency" which he received in 1522 as an advance payment for the unfinished "Nativity," upon which he was then at work. They read: "And I, Antonio Lieto of Correggio, declare that I received the sum mentioned on the day and in the year aforesaid, in token of which I have written this with my own hand."

Antonio Allegri da Correggio

BORN 1494 (?) : DIED 1534
SCHOOL OF FERRARA

THE present monograph treats of Correggio only as a painter of pictures in oil. A future issue will be devoted to his frescos.

ALTHOUGH Antonio Allegri da Correggio justly ranks as one of the six or eight most famous painters in the history of art, few authenticated facts concerning his life have come down to us. This may be accounted for by the comparative obscurity in which he lived, far from the great art centres of Venice, Florence, and Rome. The belief, however, that he was absolutely self-made and had in his youth no artistic environment worthy the name has been proved to be false, for there is evidence to show that Correggio grew up as the protégé of Veronica Gambara, wife of the Lord of Correggio, amid the refinements of a small but cultivated court; and the story of his abject poverty is as foundationless as is that famous legend of Vasari's that his death was caused by exhaustion, occasioned by his carrying on his back from Parma to his home in Correggio, to save the cost of transportation, a sum of sixty scudi that had been paid him in copper money.

It may be that the very lack of history concerning Correggio gave rise to the legends related by his early biographers,—legends which recent investigations have proved to be purely apocryphal. We may, for instance, no longer place implicit credence in the story that when Titian visited Parma and was shown Correggio's frescos by the monks, who disparaged them as poor things which they were about to have replaced, the Venetian painter exclaimed, "Have a care what you do; if I were not Titian I should wish to be Allegri!" We must also doubt his further rebuke to the local dignitaries for their light estimate of Correggio's work in the Parma Cathedral, when he is reported to have declared, "Turn the cupola upside down and fill it with gold, and even that will not amount to its money's worth." Another story, which tells of Correggio's standing before Raphael's picture of St. Cecilia, in Bologna, which it is said he had long wished to see, and crying, "I too am a painter!" has been definitely proved to be but a fable.

Indeed, to his contemporaries Correggio was all but unknown, and when

his art was finally discovered the memory of the artist's personality was well-nigh lost. Early biographies of him are full of errors and misstatements, and not until Dr. Julius Meyer published, in 1871, his study of Correggio was there any life of the artist in which evidence had been sifted and examined. This has now been followed by a more authoritative and comprehensive work, written by Signor Corrado Ricci, director of the Parma Gallery. But although in the light of modern research and criticism much has been disproved that long lingered in the popular mind as fact concerning Antonio Allegri, it must be admitted that little has been learned of the personal life of the great painter.

M. G. VAN RENNSLAER

"SIX PORTRAITS"

ANTONIO ALLEGRI was born, probably in 1494, at the little village of Correggio, near Modena, from which he takes his artist-name. His parents were burghers in decent circumstances. The town was a seat of a miniature court, and, like all its neighbors, boasted local talent and patronized art in a tiny way. It is nevertheless uncertain from whom Antonio got his first lessons; probably it was from an uncle, whom tradition represents as the worst of bunglers. In his boyhood he went to Modena and learned of painters there. The chief among them was Bianchi Ferrari, a scholar of Francia's, imbued with traditions of Urbino and its school.¹ He died when his pupil was sixteen. Before his scanty schooling was complete Antonio went also to Mantua, where Mantegna had been the head and front of the Lombard school. His influence is easily read in Correggio's early work, especially in the 'St. Francis' of the Dresden Gallery. This was his first important picture, painted when he was twenty; and it was evidently modeled upon Mantegna's 'Vierge de la Victoire,' now in the Louvre. Yet the influence was not personal, for the great Lombard had died when Correggio was only twelve years old: from his pictures or his scholars, not from himself, the boy must have learned his marvelous perspective and his fashion of foreshortening from the point of view of the spectator.

Leonardo's influence seems almost as visible as Mantegna's in Correggio's work, exhibited especially in his wonderful chiaroscuro. Yet it is difficult to imagine how it can have been exerted. No one has shown, even to the point of probability, that canvases by Leonardo had found their way to Mantua or Modena; and it is still more improbable that Correggio ever visited Milan. Again, there is strong evidence to disprove the fact, which was long asserted, that Correggio learned perspective of Melozzo da Forli; and it is conclusively shown that he never traveled to Rome, while there is no evidence to show that he even visited Bologna.

If we come down to facts, we find that Antonio's youth was spent between Correggio, Mantua, and Modena, and was influenced only by the forces that these towns could bring to bear. General culture, including a

¹ Francia, Costa, and Dosso Dossi are also believed by some authorities to have been Correggio's early teachers; but all discussion about his masters ends where it begins, in conjecture. — EDITOR.

knowledge of anatomy, he is said to have imbibed from Giambattista Lombardi, a physician.

While still in his teens he was back at Correggio, his education finished, his contact with art and artists forever at an end. Now he painted the Dresden 'St. Francis,' with its clear echo of Mantegna, yet unmistakable personal accent, and a few years later bequeathed us the famous 'Marriage of St. Catherine,' which hangs in the Louvre. No teacher had given the lad further counsel, no other great man's work a further inspiration, yet from the 'St. Catherine' all traces of Mantegna have disappeared. Here, at the age of twenty-eight, Correggio is as exclusively and as fully himself as when he paints the Dresden 'Night' a few years before his death; and through the intervening period runs the current of his lovely work, untroubled by outward influences or by mutations in the man himself.

In 1518 Correggio left his village for a somewhat wider field at Parma, probably in answer to a direct invitation, as important orders were at once forthcoming. Between this year and 1524 he painted his frescos in the cloisters of San Paolo, in the Church of San Giovanni, and in the dome of the Cathedral. Near the latter date also belong his most famous easel-pictures. Once he almost came in contact with the great outer world. Through some channel unknown to us, Federigo, Duke of Mantua, ordered of him two mythological pictures as a gift for the Emperor Charles V. But it is proved, as clearly as proof is possible, that Correggio himself was not called to Mantua; and the fact is a measure of his obscurity, for Federigo stood in close friendship with many other artists. The commission was doubtless given in a half-careless way as proper patronage for "local talent." It is impossible to say, moreover, for whom Correggio painted the other pictures in the mythological series to which the two designed for Charles V. belong.

Correggio married in 1520, or soon after, during a visit home, a young girl by the name of Girolama Merlini, but his wife seems to have followed him back to Parma only after an interval of several years. She died, most probably, between 1528 and 1530; and in 1530 Correggio returned to his native town, where he spent the remaining four years of his life.

In this last change of residence we have a forcible proof of his unlikeness to the other great painters of his day. It is true that at Parma he had no equals in his art, no rivals, and scarcely any fellow-workers. Even there he was out of the main current of influence, competition, and reward. But he had at least a public of some size which had given him commissions for noble work, and his foot was on the threshold of the rich outer world. A return to Correggio was a deliberate retreat, in the very prime of early manhood, to the obscure monotony of village life and the limitations of easel-painting. Such a move stands indeed in contrast to the wish for full existence, the search for grand opportunities, the love of conflict, fame, and favor that so essentially characterized the artists of the Renaissance.

There is nothing further to tell about Correggio. He died in 1534, at the age of forty, apparently in full possession of his powers. It was a short life, yet three years longer than Raphael's; and Raphael had found time and

strength for a cycle of work still wider than Correggio's,—for the occupations of a courtier first, and later of a veritable prince, and for the labors of an architect, an antiquary, and a teacher of the whole artist-generation just below him. Raphael's full, ambitious life may seem exceptional in the eyes of today; but it was the natural, typical life of an artist in his time. And Raphael's funeral, Raphael's tomb, were but the necessary tribute of his age to the endowments that it valued most. The real place to be surprised is when we find Correggio's grave covered by a wooden slab with merely "*Antonius de Allegris, Pictor,*" carved upon it, and, looking further on history's page, discover that it was a hundred years before even a few words cut in stone replaced this first curt record.

The Art of Correggio

JOHN ADDINGTON SYMONDS "SKETCHES AND STUDIES IN ITALY AND GREECE"

THE world created by Correggio is very far removed from that of actual existence. No painter has infused a more distinct individuality into his work, realizing by imaginative force and powerful projection an order of beauty peculiar to himself, before which it is impossible to remain quite indifferent. We must either admire the manner of Correggio or else shrink from it with the distaste which sensual art is apt to stir in natures of a severe or simple type. What then is the Correggiosity of Correggio? In other words, what is the characteristic which, proceeding from the personality of the artist, is impressed on all his work?

The first thing that strikes us in the art of Correggio is that he has aimed at the realistic representation of pure unrealities. His saints and angels are beings the like of whom we have hardly seen upon the earth. Yet they are displayed before us with all the movement and the vivid truth of nature. Next, we feel that what constitutes the superhuman, visionary quality of these creatures is their uniform beauty of a merely sensuous type. They are all created for pleasure, not for thought or passion or activity or heroism. The uses of their brains, their limbs, their every feature, end in enjoyment; innocent and radiant wantonness is the condition of their whole existence. Correggio conceived the universe under the one mood of sensuous joy: his world was bathed in luxurious light; its inhabitants were capable of little beyond a soft voluptuousness. Over the domain of tragedy he had no sway, and very rarely did he attempt to enter upon it. In like manner, he could not deal with subjects which demand a pregnancy of intellectual meaning. In this respect he might be termed the Rossini of painting. The melodies of the "Stabat Mater"—"Fac ut portem" or "Quis est homo"—are the exact analogues in music of Correggio's voluptuous renderings of grave or mysterious motives. Nor, again, did he possess that severe and lofty art of composition which subordinates the fancy to the reason, and which seeks for

the highest intellectual beauty in a kind of architectural harmony supreme above the melodies of gracefulness in detail. The Florentines, and those who shared their spirit,—Michelangelo and Leonardo and Raphael,—deriving this principle of design from the geometrical art of the Middle Ages, converted it to the noblest uses in their vast well-ordered compositions. But Correggio ignored the laws of scientific construction. It was enough for him to produce a splendid and brilliant effect by the life and movement of his figures, and by the intoxicating beauty of his forms.

His type of beauty, too, is by no means elevated. Leonardo painted souls whereof the features and the limbs are but an index. The charm of Michelangelo's ideal is like a flower upon a tree of rugged strength. Raphael aims at the loveliness which cannot be disjoined from goodness. But Correggio is contented with bodies "delicate and desirable." His angels are genii disimprisoned from the perfumed chalices of flowers, houris of an erotic paradise, elemental spirits of nature wantoning in Eden in her prime. To accuse the painter of conscious immorality, or of what is stigmatized as sensuality, would be as ridiculous as to class his seraphic beings among the products of the Christian imagination. They belong to the generation of the fauns; like fauns, they combine a certain savage wildness, a dithyrambic ecstasy of inspiration, a delight in rapid movement as they revel amid clouds or flowers, with the permanent and all-pervading sweetness of the master's style. When infantine or childlike, these celestial sylphs are scarcely to be distinguished for any noble quality of beauty from Murillo's cherubs, and are far less divine than the choir of children who attend Madonna in Titian's 'Assumption.' But in their boyhood and their prime of youth they acquire a fullness of sensuous vitality and a radiance that are peculiar to Correggio. . . .

As a consequence of this predilection for sensuous and voluptuous forms, Correggio had no power of imagining grandly or severely. . . . He could not, as it were, sustain a grave and solemn strain of music. He was forced by his temperament to overlay the melody with roulades. Gazing at his frescos, the thought came to me that Correggio was like a man listening to sweetest flute-playing, and translating phrase after phrase as they passed through his fancy into laughing faces, breezy tresses, and rolling mists. Sometimes a grander cadence reached his ear; and then St. Peter with the keys, or St. Augustine of the mighty brow, or the inspired eyes of St. John, took form beneath his pencil. But the light airs returned, and rose and lily faces bloomed again for him among the clouds. It is not therefore in dignity or sublimity that Correggio excels, but in artless grace and melodious tenderness. The 'Madonna della Scala,' clasping her baby with a caress which the little child returns, St. Catherine leaning in a rapture of ecstatic love toward the infant Christ, St. Sebastian in the bloom of almost boyish beauty, are the so-called sacred subjects to which the painter was adequate, and which he has treated with the voluptuous tenderness we find in his pictures of 'Leda' and 'Io' and 'Danaë.' Could these saints and martyrs descend from Correggio's canvas, and take flesh, and breathe, and begin to live, of what high action, of what grave passion, of what exemplary conduct in any

walk of life would they be capable? That is the question which they irresistibly suggest; and we are forced to answer, None! The moral and religious world did not exist for Correggio. His art was but a way of seeing carnal beauty in a dream that had no true relation to reality.

Correggio's sensibility to light and color was exactly on a par with his feeling for form. He belongs to the poets of chiaroscuro and the poets of coloring; but in both regions he maintains the individuality so strongly expressed in his choice of purely sensuous beauty. Tintoretto makes use of light and shade for investing his great compositions with dramatic intensity. Rembrandt interprets sombre and fantastic moods of the mind by golden gloom and silvery irradiation, translating thought into the language of penumbral mystery. Leonardo studies the laws of light scientifically, so that the proper roundness and effect of distance should be accurately rendered, and all the subtleties of Nature's smiles be mimicked. Correggio is content with fixing on his canvas the many-twinkling laughter of light in motion, rained down through fleecy clouds or trembling foliage, melting into half-shadows, bathing and illuminating every object with a soft caress. There are no tragic contrasts of splendor sharply defined on blackness, no mysteries of half-felt and pervasive twilight, no studied accuracies of noonday clearness in his work. Light and shadow are woven together on his figures like an impalpable Coan gauze, aerial and transparent, enhancing the palpitations of voluptuous movement which he loved. His coloring, in like manner, has none of the superb and mundane pomp which the Venetians affected; it does not glow or burn or beat the fire of gems into our brain; joyous and wanton, it seems to be exactly such a beauty-bloom as sense requires for its satiety. There is nothing in his hues to provoke deep passion or to stimulate the yearnings of the soul: the pure blushes of the dawn and the crimson pyres of sunset are nowhere in the world that he has painted. But that chord of jocund color which may fitly be married to the smiles of light, the blues which are found in laughing eyes, the pinks that tinge the cheeks of early youth, and the warm yet silvery tones of healthy flesh mingle as in a marvelous pearl-shell on his pictures. Both chiaroscuro and coloring have this supreme purpose in art, to affect the sense like music, and like music to create a mood in the soul of the spectator.

Now the mood which Correggio stimulates is one of natural and thoughtless pleasure. To feel his influence, and at the same moment to be the subject of strong passion, or fierce lust, or heroic resolve, or profound contemplation, or pensive melancholy, is impossible. Wantonness, innocent because unconscious of sin, immoral because incapable of any serious purpose, is the quality which prevails in all that he has painted.

It follows from this analysis that the Correggiosity of Coreggio, that which sharply distinguished him from all previous artists, was the faculty of painting a purely voluptuous dream of beautiful beings in perpetual movement, beneath the laughter of morning light, in a world of never-failing April hues. When he attempts to depart from the fairyland of which he was the Prospero, and to match himself with the masters of sublime thought or earnest

passion, he proves his weakness. But within his own magic circle he reigns supreme, no other artist having blended the witcheries of coloring, chiaroscuro, and faunlike loveliness of form into a harmony so perfect in its sensuous charm. Bewitched by the strains of the siren we pardon affectations of expression, emptiness of meaning, feebleness of composition, exaggerated and melodramatic attitudes. In that which is truly his own—the delineation of a transient moment in the life of sensuous beauty, the painting of a smile on Nature's face, when light and color tremble in harmony with the movement of joyous living creatures—none can approach Correggio.

F. T. KUGLER

HANDBOOK OF PAINTING

CORREGGIO has been justly admitted as a worthy competitor with his three great contemporaries,—Leonardo, Michelangelo, and Raphael. Not so, however, if the higher elements of beauty and dignity, of ideal grandeur of form and intensity of expression be pronounced the exclusive objects of art, for in these respects, especially when compared with Raphael, he was often deficient or mannered; but granting him to be thus far much inferior to these masters, he must still be considered the creator of a sphere of such power and splendor that no position short of the highest can be assigned to him. He seized upon that niche, which, even in so redundantly rich a period of art, was still unoccupied, by venturing to depict, as it were, the very pulses of life in every variety of emotion and excitement; till, in the luxuriance of his ardent representations, the beauties and the faults, the high poetry and the low earthliness of his productions are indissolubly united.

JOHN C. VAN DYKE

THE DIAL: 1896

CORREGGIO was a painter of striking individuality, but his isolation from the leaders of the Renaissance did not necessarily produce his individuality; he was simple, almost childlike, in his thought, having little care for the religious, the classic, or the intellectual; but his alleged lack of education did not necessarily produce his simplicity. It was a part of his nature to regard all things for what they looked rather than for what they meant, and to see all things as form and color rather than as symbols of ideas. Nothing could have greatly changed that point of view. In a way, he was material and sensuous, given to form and color for their own sake, and to human beings for their humanity's sake. The problems of good and evil, of sin, death, and the hereafter, never concerned him. To live and be glad in the sunlight, to be simple, frank, natural, and graceful, apparently made up his sum of existence in art. He would have no solemnity, no austerity, no great intellectuality. Nothing tragic or mournful or pathetic interested him. He was in love with physical life, and he told his love with all the sentiment of a lover. That he sometimes nearly precipitated sentiment into sentimentality is true. He barely escaped it, and his followers were lost in it. It was the imitation of Correggio that produced the insipidities of painters like Carlo Dolci and Sassoferato.

That Correggio, technically, should have been so perfect, living as he did shut off from Florence and Venice, is more remarkable than his peculiar mental attitude, since craftsmanship is seldom well taught if self-taught. Yet Correggio was somehow extremely well taught. His composition was occasionally involved and bewildering, but his drawing was nearly faultless and his movement excellent. His light-and-shade has never been surpassed by any painter, ancient or modern; his color was rich and harmonious; his atmosphere omnipresent and enveloping; his brush-work sure and spirited. Indeed, it was the technique of his art, rather than the spirit of it, that first drew the attention of painters to his work, and they made it known to the world.

WILHELM LÜBKE

"HISTORY OF ART"

EVEN as a youthful artist Correggio must have had an exceedingly delicate sensibility, for he was one of the most precocious geniuses in the whole history of art. Endowed with unusual exaltation of feeling, with great nervous excitability, he aims in all his works directly at bringing out this aspect of his inner life. He bathes his figures in a sea of joy and ecstasy, fills them with intoxicating delight and rapture, and gives to the sense of pain itself an expression half sweet, half sad. He scarcely knows what is meant by dignity, gravity, or nobility of form, rhythmical composition, or the beauty that is in harmony of line. He represents his figures only in the lively expression of some feeling full of inner emotion, and in restless outward movement; and to attain this, he violates all strict tradition, and oversteps all the laws both of religious conception and of artistic usage. Whoever looks upon his forms readily perceives that they belong to a different sphere from those of the other great masters. His Madonnas and Magdalens exhibit the same genre-like style of face, the same dewy, melting, tenderly-languishing eyes, the same small nose, and the same over-delicate, smiling mouth as his Danaë, his Leda, or his Io. He loves to portray the rapture of passionate devotion; but the expression is the same, whether he paints heavenly or earthly love. Yet, though he knows how to paint most perfectly the transports of human passion, and to make soft and swelling limbs seem trembling in a paroxysm of ecstasy, nevertheless, with few exceptions, his tone remains pure, clear, and true; and hence, from his point of view, he does not demean his saintly personages when he portrays them as alive to these same emotions. He transports them all back into the state of paradisiac innocence; and therein lies the justification of his work.

But his peculiar means of expression is a light, which, softly blended with the twilight, and interwoven with delicate reflections and transparent shadows, plays around his forms in a kind of chiaroscuro, and pervades the atmosphere like an electric fluid, as though with the breath of some delightful sensation. In producing this chiaroscuro, with all its minutest gradations and shadings, Correggio is one of the foremost masters of painting. He it was who discovered and brought to a wonderful degree of perfection this new medium, by which bodies half concealed and half unveiled appear only all

the more attractive, all the more fascinating. It is for him the one great instrumentality through which his art works. To it he sacrifices exalted style, noble design, and strong grouping; for its sake he even commits errors of form, and contents himself with commonplace and even affected traits, and with a style of composition in which effects of color decide everything; while every ideal requirement is utterly disregarded, and every conceivable kind of foreshortening is freely employed.

CORRADO RICCI

'ANTONIO ALLEGRI DA CORREGGIO'

CORREGGIO'S development has been a fruitful theme of discussion. He was long supposed to have been a member of the Lombard school, and to have come under the immediate influence of Leonardo; then, after a certain manipulation of conflicting dates, he was relegated to Mantua and pronounced a disciple of Mantegna; but academic classicism could not brook the thought of his exemption from Roman influences, and proclaimed him a student of Raphael, Michelangelo, and the antiques of the Eternal City. Finally, by a bold and happy inspiration, his affiliation to these various schools was canceled, and he was handed over to that of Ferrara. Correggio indeed assimilated all the energy of this latter, and reinforced it with the depth and grandeur of Mantegna's conceptions, but only to prepare himself for lofty and independent flight. These influences were but the *point d'appui*, as it were, whence he rose and soared on the wings of his own genius. To discover their traces, we are compelled to a close analysis of his work, seeking them within the narrow limits of a tint, a fold, or a type. Such traces, barely recognizable in his mature creations, are by no means proclaimatory even in his juvenile works, where conventional and scholastic traits are already transfused with personal sentiment. . . .

At Parma, far from the direct influences alike of antique art and of the great moderns, both such irresistible forces in Rome, Correggio was able to preserve his own sincerity and to follow out the bent of his peculiar aptitudes, which displayed themselves more especially in the movement and variety of multitudinous figures, in audacity of grouping, in a consummate mastery of perspective, combined, nevertheless, with great simplicity of conception and unity of idea.

His compositions are never characterized by a lofty development of thought or incident. The life he expresses in each subject is never complicated by contrasts, but unfolds itself in a smooth, continuous harmony, broken at most only by the gradations of a dominant sentiment. It is a life entirely independent of realistic or historic elements. . . .

Correggio is above all things a painter; nay, more; he may perhaps be called the painter *par excellence* among the great Italians. But we may recognize this truth without detracting from his other qualities. His compositions have been condemned as "uninteresting," and as "lacking in true beauty." It is admitted that "he grouped his figures skilfully," but, continues the critic, "his chief concern was for the distribution of masses in his chiaroscuro, rather than for truth of expression."

Thus is Correggio offered up as a sacrifice by those who wish to glorify Raphael! They ignore the severe and dignified treatment of the evangelists and doctors in the pendentives of San Giovanni, and of the apostles in the dome above, and the lunette in the same church with the Evangelist of Patmos, a supreme example of Correggio's mastery of line; they overlook the triumphant originality of the 'Madonna with St. Jerome' and 'The Nativity,' as contrasted with that obedience to accepted forms which characterizes the first and the last of his great altar-pieces, the 'Madonna with St. Francis,' and the 'Madonna with St. George.'

It is obvious that Correggio was not solely preoccupied with pictorial effect, as is supposed, but that his artistic decisions were governed by an intense perception of pictorial unity. His treatment was further influenced by his anxiety to give life and movement to all his figures, to have no inert and purposeless character in the drama. In expressing the sentiment of a conception by the play of attitude and gesture he has had few rivals; and this is the more remarkable in that the art of his time sought beauty rather in harmony of lines than in unity of interest. The number of supernumeraries introduced purely for effect in the great pictures of the period is a characteristic feature of the age. In Correggio's work, on the other hand, each person has his function. St. Joseph is no longer a melancholy and passive intruder; he participates in the joy of the Virgin; he gathers fruit for the Child, or plies his trade beside the pair. The angels no longer gaze from the canvas in rapt and motionless abstraction. They seek to divert the infant Jesus; they turn the pages of a book for him, offer him fruits, help St. Joseph to draw down the branches of the date-palm, or tether the ass to a tree. Youthful genii, scattered in joyous profusion throughout the compositions, are busily employed in supporting models of cities, pastoral staves, books, and mitres; they peer into the Magdalen's jar of ointment, or play with St. George's armor.

It is clear that this intensity of life, expressing itself harmoniously in every detail, tends to the production of an emotional, rather than of a technical effect; and therefore, that the artist's desire to express his thought was at least equal to his passion for pictorial result. Hence it would seem that criticism has occasionally confused beauty and harmony of composition with breadth and grandeur of subject. The themes which agitated the minds of the pontifical court, and suggested the works of Michelangelo and Raphael, were no doubt more complex than those which contented Correggio, and demanded a more intense application of the intellect. The triumph of Correggio's art lies in this, that the workings of his own psychologic personality informed the simplest themes with a noble poetry, and that by their means he arrived at the loftiest ideality. . . .

The predominant sentiment of his creations is joy. He could not linger over mournful subjects; his treatment of them is always summary. On the other hand, his own delighted emotion overflows when he can fittingly give himself up to the expression of triumphant life, of laughter, of rapture! Michelangelo, always grandiose and disdainful, seldom smiled himself and

seldom created a smiling face. Lofty and generous, he was saddened by scorn of the ignoble conflicts which rent Italy asunder, and finally destroyed her liberty. He was the artist of the grave and the sublime. Raphael touched the classic dignity of his forms with the mingled sweetness and melancholy of his own angelic character. His Madonnas often seem to gaze at the Child with infinite sadness, as if presaging the mournful end, and agitated by the vision of Calvary. Leonardo, the darling of nature, showed a deeper and more varied range of feeling. To him was it first given to "portray the joy of spiritual bliss, the intimate beauty of the soul." He sought the beautiful in all things, and strove to reproduce it with the perfection of technical mastery. The very universality of his genius prevented the concentration of his powers, and he died, leaving a few pictures of the highest psychological and technical beauty, in which, nevertheless, we miss that variety of attitude and that full development of human expression achieved by Correggio. By the latter, joyful emotion is rendered with so much charm, completeness, and spontaneity that it communicates itself as if by magic to the spectator. . . .

Even those least disposed to admire Correggio's forms, the rigid devotees of Florentine dignity and correctness, cannot but admit the fascination that breathes from a thousand lovely creations, moving and smiling in the effulgent light of morning and spring. This is the "demoniac power," as Goethe calls it, which informs the work of the great creative genius. The magic of form, the intoxication of movement and sentiment, awaken an emotion against which reason and criticism are alike powerless. All defects are forgotten, and, filled with wondering admiration, we recognize the artist's greatness in our own sense of delighted enjoyment.—FROM THE ITALIAN,
BY FLORENCE SIMMONDS.

BERNHARD BERENSON

"STUDY AND CRITICISM OF ITALIAN ART"

IT happens that the English poets afford striking parallels to the Italian painters. Thus, there is a decided similarity of genius between Shakespeare and Titian, and between Michelangelo and Milton. A lover of these poets cannot help finding the corresponding painters much more intelligible. But centuries had to elapse before emotions so intense as those Correggio felt found expression in literature—in Shelley when he is at his best, and in Keats when he is perfect.

JACOB BURCKHARDT

"DER CICERONE"

AS free from the bonds of ecclesiastical traditions as Michelangelo, Correggio saw in his art the means of making his representations of life as sensuously charming and as sensuously real as possible. In this he was singularly gifted, and is in this type of creation an originator and discoverer, even when compared with Leonardo and Titian. . . .

Correggio was the first to represent completely and perfectly the reality of genuine nature. It is not this or that beautiful or charming form which fascinates us in his work, but rather it is the absolute conviction that this form actually exists in space and light.

From a purely technical point of view Correggio denotes the last and highest development of Italian painting. His chiaroscuro is proverbially famous. The fifteenth century shows innumerable attempts in this kind, but these attempts seem to have aimed only at giving some special part of the picture a more finished modeling. Correggio was the first to make use of chiaroscuro as an essential means for the expression of a pictorially combined whole, and through the play of light and shade to render the appearance of life itself. Moreover, Correggio was the first to recognize that what gives the greatest beauty of aspect to the human body is half-lights and reflections. His color in the flesh-tints is perfect, and is laid on in a way that shows infinite study of the appearance in air and light. For the rest, he does not go into detail; he seeks rather the euphony of the transitions, the harmony of the whole.

The most marked characteristic of Correggio's style, however, is the universal mobility of his figures. Without this motion there exists for him neither life nor space. Or rather, he measures life and space according to the human form in motion, which in some cases he presents violently foreshortened. He gives to the celestial world a cubically measured space, and fills it with powerful moving forms. With him the arrangement is purely pictorial, arranged in perspective and shown from the spectator's point of view. This motion, however, is not merely external; it interpenetrates the figures from within outwards; Correggio divines, knows, and paints the finest thrills of nervous life, the joy of existence from a serene and tranquil happiness to the intoxication of the senses triumphant.

There is no question with Correggio of grandeur in lines, of severe architectonic composition, nor of sublime and free beauty. Instead of monumental construction he gives us picturesque grouping; instead of rhythm of line the harmonious play of light and shade; and with him charm and grace take the place of a grand and classic purity of style.

In the tranquil joy of living, in grace and serene happiness, he may be said to represent the feminine side of the life of the senses, as later, Rubens, who owes so much to him, forms his complement in depicting the masculine. When Correggio touches upon this side he fails from lack of earnestness and strength, but when he remains within his own domain he is inimitable.—*FROM THE GERMAN.*

W. M. ROSSETTI

ENCYCLOPÆDIA BRITANNICA

WHEN we come to estimate painters according to their dramatic faculty, their power of telling a story or impressing a majestic truth, their range and strength of mind, we find the merits of Correggio very feeble in comparison with those of the highest masters, and even of many who, without being altogether great, have excelled in these particular qualities. Correggio never *means* much, and often, in subjects where fullness of significance is demanded, he means provokingly little. He expressed his own miraculous facility by saying that he always had his thoughts at the end of his pencil: in truth, they were often thoughts rather of the pencil and its

controlling hand than of the teeming brain. He has the faults of his excellences,—sweetness lapsing into mawkishness and affectation, empty in elevated themes and lasciviously voluptuous in those of a sensuous type, rapid and forceful action lapsing into posturing and self-display, fineness and sinuosity of contour lapsing into exaggeration and mannerism, daring design lapsing into incorrectness. No great master is more dangerous than Correggio to his enthusiasts; round him the misdeeds of conventionalists and the follies of connoisseurs cluster with peculiar virulence, and almost tend to blind to his real and astonishing excellence those practitioners or lovers of painting who, while they can acknowledge the value of technique, are still more devoted to greatness of soul, and grave or elevated invention as expressed in the form of art.

THÉOPHILE GAUTIER

“GUIDE DE L’AMATEUR AU MUSÉE DU LOUVRE”

STENDHAL, one of the least emotional of critics, has declared that he who does not love Correggio’s pictures has no soul—and I avow that I am of the same opinion. Much as I admire other masters, I must confess that I cannot think of Correggio without hearing, deep in my secret heart, the echo of the words that Algarotti breathed before the ‘St. Jerome’: “*Tu solo mi piaci!*”—You—you only—do delight me!

The Works of Correggio.

DESCRIPTIONS OF THE PLATES

MADONNA WITH ST. FRANCIS

ROYAL GALLERY: DRESDEN

THIS altar-piece, painted in 1514 for the Franciscan church of Correggio, when Allegri was but twenty years old, is the first of the artist’s works mentioned in existing records. It was completed in five months, and the youthful painter received in payment the sum of one hundred ducats. The picture was preserved in its original place until 1638, when it was carried off by the Duke of Modena to the capital, its removal causing a riot in the town of Correggio.

The Madonna is seated on a high throne in an open loggia, holding the Child upon her knee. Smiling, she extends one hand to St. Francis of Assisi, who half kneels in adoration. Behind him in shadow is St. Anthony of Padua with book and lily, and on the opposite side of the throne St. Catherine stands clasping the sword and palm of martyrdom, and resting her foot on her wheel. In front of her is St. John the Baptist, clad in skins.

In this early work of Correggio’s the influence of Mantegna may be traced in the Madonna’s figure, while that of Costa is discernible in the medallion on the throne. The Leonardesque type has been remarked by some critics in the St. John and in the gesture of the Madonna, while others have

observed in the head of St. Catherine the influence of Francia, and others still of Perugino. But throughout the individuality of Correggio is apparent; indeed, Morelli says that "in no early work of any other artist, Michelangelo's 'David' excepted, do we perceive so pronounced an individuality as in this painting."

MADONNA WITH ST. JEROME

PARMA GALLERY

THIS picture, the most precious possession of the Parma Gallery, and generally considered to be Correggio's masterpiece, was ordered in 1523 by Donna Briseide Colla, a wealthy lady of Parma, for her family chapel in the Church of San Antonio in that city. It is said that she was so delighted with it that, in addition to the price, four hundred lire, she presented the artist with "two loads of wood, some wheat, and a well-fattened pig."

Early in the eighteenth century Don John V. of Portugal, or as some believe, the King of Poland, carried on secret negotiations with Count Anguissola, preceptor of the church, for its purchase, but Duke Filippo forbade the sale of such a national treasure, and ordered its removal to the Cathedral, where it remained until 1756, when, for greater safety, he had it taken by armed soldiers to his villa at Colorno and there placed in a guarded chamber. Finally he purchased the picture, and presented it to the nation. It was then removed to the Parma Gallery; but when Napoleon entered Italy with his victorious army and spoiled the country of many of its artistic treasures, Correggio's masterpiece was borne off by his soldiers to Paris, in spite of Duke Filippo's offer of a million francs for its ransom. By the treaty of 1815, however, it was restored to Italy and returned to Parma amid the rejoicing of the people, who placed it, with due honor, in a kind of tribune especially arranged for it in the Parma Gallery.

The Madonna, robed in red with a blue drapery falling behind her head, is seated under a crimson canopy, holding the infant Jesus. On the left stands St. Jerome, the lion at his feet, and on the right Mary Magdalen, clad in a robe of pale violet with yellow drapery, kneels on the step of the throne. "Perhaps no creation of Allegri's genius," writes Selwyn Brinton, "has ever equalled in pure beauty this figure of the Magdalen. A lovely blonde, she leans forward, resting her soft cheek caressingly against the little Saviour's side, his dimpled hand just touching her long falling tresses of golden hair." Behind her a cherub slyly peeps into her jar of ointment, while another angel near the throne holds an open book before the child Jesus, "smiling so naturally," says Vasari, "that all who look on him are moved to smile also; nor is there any one, however melancholy in temperament, who can behold him without feeling a sensation of pleasure." "The picture is justly celebrated," writes Signor Ricci, "as one of the finest productions, not only of Correggio's, but of Italian art." The entire composition is radiant, palpitating, living, and the conception is marked by the most perfect originality and independence. The whole canvas is suffused with such intense sunlight that the work is frequently called "The Day," *Il Giorno*, in contradistinction to "The Night" of the Dresden Gallery.

Correggio

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THE HOLY FAMILY

NATIONAL GALLERY: LONDON

IT is said that this picture, painted in the early years of Correggio's marriage, soon after the birth of his first child, was suggested by the painter's own home life. The scene is a simple, domestic one, with nothing to mark the group as the Holy Family except the presence of Joseph, the carpenter, at work at his craft in the background. Mary, with the household basket beside her (from which the picture is sometimes called the 'Madonna della Cesta,' or 'basket'), is engaged in dressing the Child. Although lacking in the devout religious sentiment observable in the work of the early Italian painters, Correggio has here given expression to happy maternal love and childish life and playfulness in a way that has never been surpassed. The brilliant purity of coloring, the delicate treatment of the chiaroscuro, combined with the harmonious arrangement of the composition and the apparent ease of execution render the picture a masterpiece. "A little gem of extraordinary tenderness," Mengs has called it, and Signor Frizzoni praises it as "an incomparable marvel of light, of vivacity, and of smiling sweetness."

MADONNA DELLA SCODELLA [DETAIL]

PARMA GALLERY

THE 'Madonna della Scodella,' of which the central part is here reproduced, is perhaps the best preserved of all Correggio's pictures. The date assigned to it by Signor Ricci is 1529-30.

"We find here," writes Camille Guymon, "that *pâte*, rich and luminous in the lights, deep and yet transparent in the shadows, which so distinctly marks Correggio's later manner. The scheme of the whole picture is as follows: in the depths of a wood the Virgin is sitting upon a little hillock. She is clad in a red robe, hidden in part by a pale yellow drapery with blue lining. In her right hand is a bowl or porringer (*scodella*), which has given the picture its name, and this she is holding out toward a spring. The Child leans against her breast, and turns his happy face toward the spectator. His left hand rests on the hand of his mother and his right is stretched up toward St. Joseph, who, standing just behind, extends one hand to the boy while with the other he grasps the branches of a date-palm. Angels hover above."

"The magic effect of the sunshine in the mysterious forest glade," writes Burckhardt, "the loveliness of the heads, the magnificent color, and the indescribable splendor of the whole make this work one of the painter's masterpieces."

THE NATIVITY ("THE NIGHT")

ROYAL GALLERY: DRESDEN

CORREGGIO'S famous picture of the Nativity was painted in 1522-30 for the Church of San Prospero at Reggio, by order of Alberto Pratoneri, as an altar-piece for his chapel in that church. The correspondence between him and the painter concerning the work is preserved in the archives of the State of Modena. In 1640, to the great grief of the citizens of Reggio, the picture was secretly and "sacrilegiously" carried off by order of Duke Francesco, and taken to Modena; and in 1746 it passed into the possession of the Elector Augustus III. of Saxony.

Correggio's treatment of the subject of the Nativity was suggested by a passage in one of the apocryphal gospels, which relates how St. Joseph, entering the stable at Bethlehem, saw the new-born Child shining with a supernatural radiance which lighted up the figure of the mother. The Madonna, in a soft blue under-dress, crimson robe, and deep blue mantle, is bending tenderly over the infant Jesus lying in the manger, while on the left shepherds draw near, and in the background St. Joseph is seen tethering an ass. Above are angels "so exquisitely painted," says Vasari, "that they seem rather to have been showered down from heaven than formed by the hand of the painter." A brilliant light streams from the body of the Child, illuminating the group, and dazzling one of the figures, a woman, who shades her face with her hand. This artifice of making the light proceed from a point within the picture was unusual with Correggio, whose canvases generally glow with all the splendor of full daylight; but the trick has succeeded in catching popular admiration; though Mr. Berenson believes that it was the sheer humanity of this picture that drew so many pilgrims to it, and not, as the critics of that time said, because Correggio had the wonderful idea of making all the light stream from the Infant's face. "Correggio," he says, "may have had some such purpose, only as an intention it is rather literary than pictorial, and it is more likely that he had something in mind far less theological and poetical. His idea seems to have been to experiment with lights. From the Child's face the light streams out into the darkness, and dies away just before it encounters the first white of dawn appearing over the horizon. In the present condition of the picture, it is no longer possible to judge what was the effect. That it must have been very wonderful there can be no doubt. But even if the effect of the meeting of half-lights and reflected lights at a point darker than either could still be appreciated, it would remain true that not the lights, but the human interpretation of the subject, maintains the popularity of 'The Night.'"

DANAË

BORGHESE GALLERY: ROME

ORIGINALLY painted for the Duke of Mantua (in whose possession Giulio Romano saw it, and, according to Vasari pronounced it the finest picture which he had ever beheld), the 'Danaë' has experienced many vicissitudes. From Italy to Spain and back again to Italy, thence to Prague and to Stockholm, then to Paris, then to London, and back again to Paris it wandered, until in the last-named city it was bought, some seventy years ago, by Prince Borghese for a mere nominal price because it was then considered a copy. He gave it a permanent home in his palace at Rome. The surface of the picture has suffered, and its glazings have disappeared, but it has escaped the hand of the restorer, and is perhaps, as Morelli has said, "the most Correggiesque work of Correggio,"—a veritable triumph of aerial perspective and chiaroscuro.

"If he could," writes Arsène Alexandre, "Correggio would have painted his religious pictures with undraped figures; but as this was impossible, he did his best to make up for it by splendors of color and light. It is evident, however, that he found his greatest delight in painting mythological subjects;

and no man who loved flesh and light as he did can be considered unhappy when he has painted such pictures as the 'Leda,' the 'Education of Cupid,' the 'Antiope,' the 'Io,' and the 'Danaë.'"

MADONNA WITH ST. SEBASTIAN

ROYAL GALLERY: DRESDEN

CORREGGIO painted this picture in 1525 for the altar of the Chapel of St. Geminianus, in the Cathedral of Modena, by order of the Confraternity of St. Sebastian, a company of archers, who gave him the commission in fulfilment, it is said, of a vow made after the plague had visited that town. It represents the most perfect period of Correggio's art, but has lost much of its original freshness, having suffered severely from repainting and varnishing.

The Madonna is enthroned upon clouds, holding on her lap the Child. A flood of light envelops them, shading off into a luminous haze, in which appear angels' heads, while genii sport among the clouds beside and beneath them. At the Madonna's feet are St. Sebastian, bound to a tree, St. Geminianus, patron saint of Modena, with his emblem, a church, held by a child in the foreground, and St. Roch, patron saint of the sick and especially of the plague-stricken, who, in pilgrim's dress, asleep, sees the vision in his dreams.

"Correggio has not succeeded in uniting dignity and enthusiasm here any more than elsewhere," writes Dr. Meyer. "The action, however, is well balanced, and the effects produced by the wonderful play of light and shade as charming as ever."

THE VIRGIN ADORING THE CHRIST-CHILD

UFFIZI GALLERY: FLORENCE

IN this picture the Virgin is represented kneeling on a stone step before the Child, who lies on a linen cloth placed over a bundle of straw, and, looking up into her face, stretches out one tiny arm towards his mother, who, half in play, half in tender adoration, raises her hands over him. "Like some beautiful idyl," writes Dr. Meyer, "the whole is set in a lovely landscape which effectively blends the beauty of southern scenery with the stateliness of classical architecture. A full light is thrown over the infant Jesus and the Virgin, and gradually toned off towards the background. The effect produced is almost as if the figures emitted their own radiance, which grew fainter and fainter till it at last dissolved into space."

Signor Ricci criticizes the lack of harmony in the chord of color struck by the Virgin's red robe and blue mantle with its pale green lining; but, on the other hand, accords high praise to the "altogether delightful composition and action."

MARRIAGE OF ST. CATHERINE

LOUVRE: PARIS

ACCORDING to tradition, Correggio painted this picture, which is now one of the treasures of that holy of holies, the Salon Carré of the Louvre, in 1519. The legend of St. Catherine of Alexandria, the beautiful maiden queen of Egypt, relates that this young pagan sovereign was beset by suitors for her hand, but could approve of none of them. In her trouble

she had a dream in which the Virgin and the Child appeared to her, and she recognized in the Child the unknown spouse to whom her heart was given; but he turned away his head and refused her. "Then Catherine visited a Christian hermit who dwelt in the desert, and fell at his feet, declaring her vision and saying, 'What shall I do to become worthy of my celestial bridegroom?' And the hermit converted her from her heathenism, and baptized her in the Christian faith; and that night, as Catherine slept upon her bed, the Blessed Virgin appeared to her again, accompanied by her divine Son. And Mary again presented Catherine to the Lord of Glory, saying, 'Lo! she hath been baptized, and I myself have been her godmother!' Then the Lord smiled upon her, and held out his hand and plighted his troth to her, putting a ring on her finger. When Catherine awoke she looked and saw the ring upon her finger; and henceforth, regarding herself as the betrothed of Christ, she despised the world, thinking only of the day which should reunite her with her celestial Lord."

"The faces of the Virgin Mother and St. Catherine," writes Théophile Gautier, "have that childish innocence of beauty which Correggio—the preëminent painter of children—seemed loath to take from any of his women. The Child Saviour places the mystic ring upon the finger of his spouse with true infantile seriousness; and the expression of St. Catherine, her eyes veiled under their lashes, shows something of that inward welling of joy which Correggio so loved to suggest, and which here accords exactly with the subject. The witness to the marriage is the half angelic and wholly beautiful St. Sebastian, who, with the arrows symbolic of his martyrdom, might be easily taken, were the subject a profane one, for the God of Love himself. Through the golden glow which time has lent this picture we still can realize the silvery freshness of its original coloring, and catch the play of a thousand delicate tones that hide in the subtle gradations from light to shadow."

MADONNA WITH ST. GEORGE

ROYAL GALLERY: DRESDEN

THIS picture, the last of Correggio's great altar-pieces, was formerly in the Scuola of St. Peter Martyr at Modena, but was taken by violence from the monks, and sold to the Elector of Saxony in 1746.

In describing the work, Selwyn Brinton writes: "The atmosphere seems to throb with clear tremulous light. The Madonna is enthroned beneath an arch, and at her side are St. George, St. Peter Martyr, St. John the Baptist, and St. Geminianus. Of these, St. John is a glorious adolescent youth, laughing and fair of form, a living embodiment of those qualities which have made men call this artist the 'Faun of the Renaissance.' More serene, more nobly heroic, is the St. George, his right hand grasping his spear, his left resting on his hip, his foot planted on the monstrous head of the slain dragon; and around his knees are those naked child-angels, among the loveliest of Allegri's lovely *putti*, of which the painter Reni once asked a citizen of Modena if Correggio's *putti* at St. Peter Martyr's had grown up and left their places where he had seen them, for so vivid and life-like were they that it was impossible to believe they could remain."

THE PRINCIPAL PAINTINGS AND FRESCOS OF CORREGGIO, WITH
THEIR PRESENT LOCATIONS

AUSTRIA. BUDAPEST GALLERY: Madonna del Latte—VIENNA, IMPERIAL GALLERY: Io—ENGLAND. LONDON, NATIONAL GALLERY: The Education of Cupid; The Holy Family (Plate III); ‘Ecce Homo’—LONDON, HAMPTON COURT GALLERY: Madonna with St. James; St. Catherine reading—LONDON, DUKE OF WELLINGTON’s COLLECTION: Christ in the Garden—LONDON, LORD ASHBURTON’S COLLECTION: St. Martha, Mary Magdalen, St. Peter, and St. Leonard—LONDON, COLLECTION OF R. H. BENSON, Esq.: Christ taking leave of his Mother—LONDON, COLLECTION OF LUDWIG MOND, Esq.: Angels’ Heads (fresco)—RICHMOND, SIR FRANCIS COOK’S COLLECTION: An Angel’s Head (fresco); Two Angels’ Heads (fresco)—FRANCE. PARIS, LOUVRE: Marriage of St. Catherine (Plate IX); Antiope; Allegorical Painting of Virtue (tempera); Allegorical Painting of Vice (tempera)—GERMANY. BERLIN GALLERY: Leda—DRESDEN, ROYAL GALLERY: Madonna with St. Francis (Plate I); Madonna with St. Sebastian (Plate VII); The Nativity (“The Night”) (Plate V); Madonna with St. George (Plate II)—FRANKFORT, STÄDEL INSTITUTE: Madonna of Casalmaggiore (?)—MUNICH GALLERY: Piping Faun—SIGMARINGEN, PRINCE LEOPOLD OF HOHENZOLLERN’S COLLECTION: Virgin and Child with St. Elizabeth and the little St. John—ITALY. FLORENCE, UFFIZI GALLERY: The Virgin adoring the Child (Plate VIII); Repose in Egypt; Head of John the Baptist; Virgin and Child with Angels—MILAN, BRERA GALLERY: Adoration of the Magi—MILAN, MUNICIPAL MUSEUM: Virgin and Child and little St. John—MILAN, CAV. BENIGNO CRESPI’S COLLECTION: The Nativity—MILAN, DR. FRIZZONI’S COLLECTION: Marriage of St. Catherine—MODENA, ESTENSE GALLERY: The Campori Madonna; Fragments of frescos transferred to canvas—NAPLES MUSEUM: Madonna with the Rabbit (“La Zingarella”)—PARMA GALLERY: Madonna della Scodella (Plate IV); Annunciation (fresco); Madonna della Scala (fresco); Pietà; Martyrdom of St. Placidus and St. Flavia; Madonna with St. Jerome (“The Day”) (Plate X)—PARMA, CATHEDRAL: [cupola] Assumption of the Virgin (fresco)—PARMA, CHURCH OF ST. JOHN THE EVANGELIST: [cupola] Ascension of Christ (fresco); [lunette over sacristy door] St. John (fresco)—PARMA, CONVENT OF SAN PAOLO: Diana, Putti, and Lunettes (frescos)—PARMA, LIBRARY: Coronation of the Virgin (fresco)—PAVIA, MUNICIPAL MUSEUM: The Malaspina Madonna—ROME, BORGHESE GALLERY: Danaë (Plate VI)—RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: Madonna and Child—SPAIN. MADRID, THE PRADO: Madonna and Child with St. John; ‘Noli me tangere’—UNITED STATES. NEW YORK, METROPOLITAN MUSEUM: Head of an Angel (on plaster).

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WITH CORREGGIO

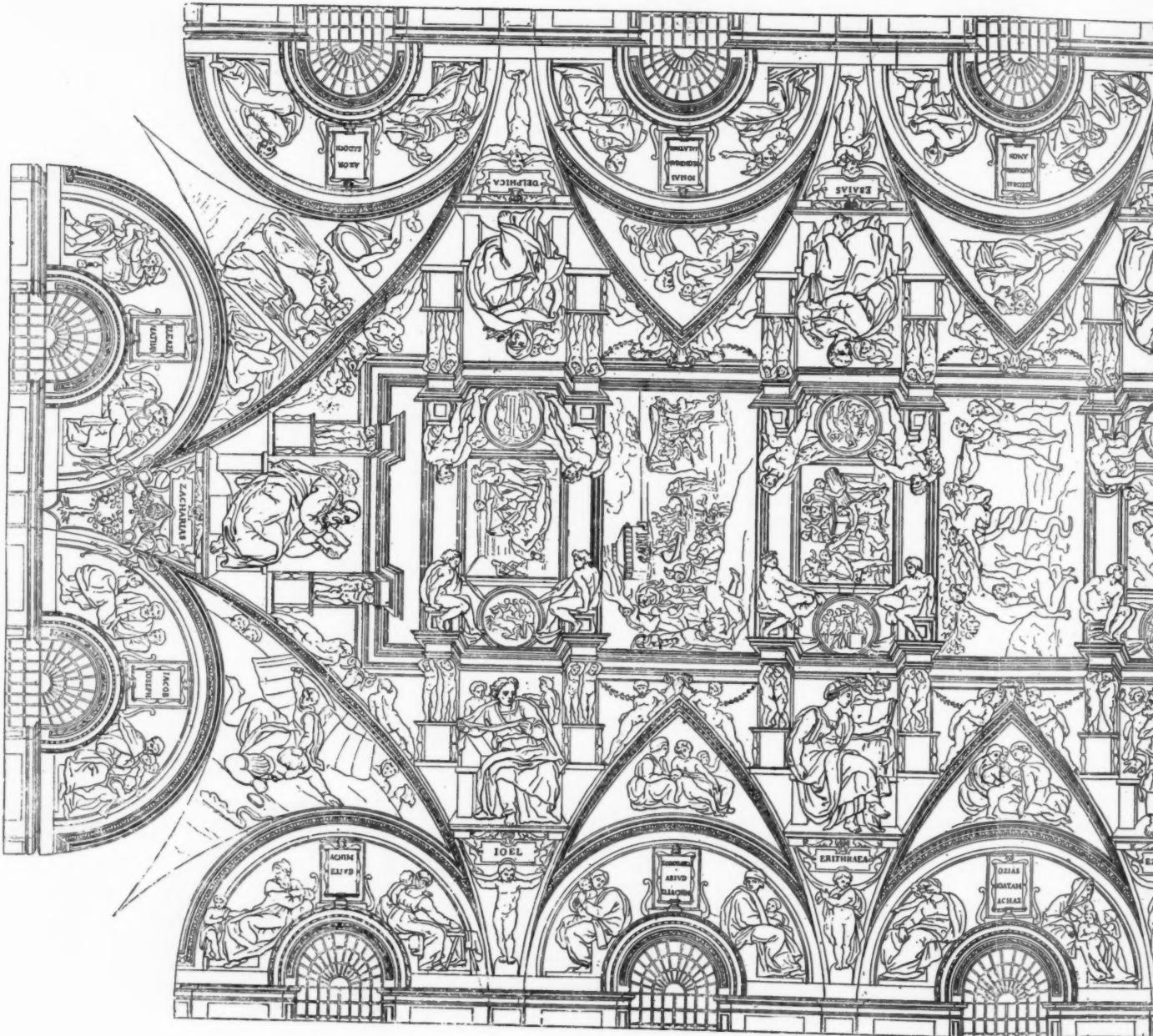
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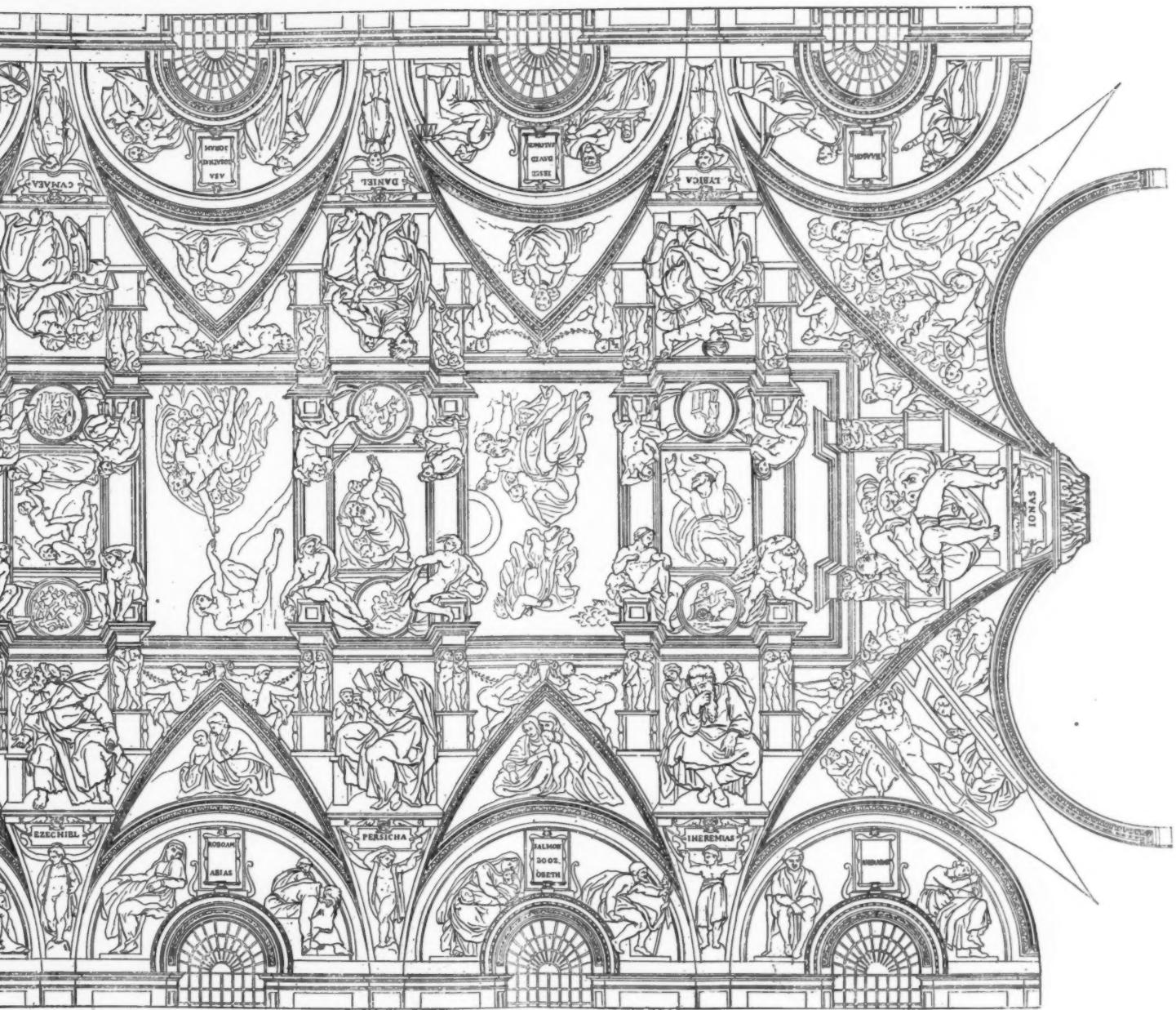
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